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INFORMATION BULLETIN

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Collecting Films for 50 Years

Library of Congress
INFORMATION BULLETIN

JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: Howard L. Walls studies a paper print, ca. 1944. After leaving the Library, Walls was hired by the Academy of Motion Picture Arts and Sciences as the curator of its film collection.

Cover Story: The Motion Picture, Broadcasting and Recorded Sound Division is celebrating two important anniversaries this year and next. 169

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GUY LAMOLINARA, Editor
JOHN J. WAYNE, Editorial Assistant
ANN M. JEFFERSON, PEGGY F. PIXLEY, SHERYLE O. SHEARS, Composing

Cutting the Ribbon:

National Demonstration Laboratory Opens to Congressional Praise

"It is often difficult to see the full promise of a new development as it begins. This is one new development that I predict will have a fantastically bright future, because it is being supported by the right industries. It's being run by the right people and it's located in just exactly the right place."

So said Sen. Albert Gore Jr. (D-Tenn.) at the opening reception on the evening of March 26 for a new facility at the Library of Congress: the National Demonstration Laboratory for Interactive Information Technologies.

The NDL, as it is called for short, is designed to showcase the latest examples of the computer-video hybrids known as "multimedia." It will offer LC staff, Congress, educators, policy-makers, and the general public a chance to take a look at what these powerful learning devices can do, and, in some cases, make use of loaned equipment for specific projects. The NDL also will provide a much-needed forum ("The Atrium Group") for the private companies who support the center with donations of money, software and equipment to discuss mutual concerns and make recommendations for public policy. The center is supported entirely by private funds.

The NDL moved to the Library of Congress from the Smithsonian Institution, where it was founded in 1987.

When the Librarian of Congress learned of the opportunity to transfer the center to the Library of Congress, he reacted with enthusiasm. Once the decision was made, things began to happen at a remarkable pace. The agreement was signed in November 1991. The Architect of the Capitol immediately began to convert the little-used 6,000 square foot atrium of the Madison Building into functional space. Jackie Hess, director of the NDL, was on a tight deadline to move from the Smithsonian and she vowed to move equipment onto the new wood floor of the atrium as the carpet was being laid down. By January, close to $2 million of donated equipment had been moved to the Library of Congress, and planning for the opening night could begin.

Scissors at the ready: Opening the National Demonstration Laboratory on March 26 were (from left): Sen. Albert Gore, Dr. Billington, Sen. Claiborne Pell and Robert Glaser; Sen. Gore: "This is one new development I predict will have a fantastically bright future." *Photos by Reid Baker*

Sen. Claiborne Pell (D-R.I.), chairman of the Joint Committee on the Library, joined the Librarian and Sen. Gore at the opening reception in greeting approximately 275 invited guests in the Madison Memorial Hall. After opening remarks, the action was scheduled to shift to the atrium, where equipment and software were demonstrated for an influential Washington audience. *(Cont. on p. 160)*

Also at the opening were (from left) Rhoda Canter, associate librarian for management; Jacqueline Hess, director of the National Demonstration Laboratory; and Robert Dierker, senior adviser for multimedia activities; William Harless of Time Associates discusses his firm's voice activated "video patient" that teaches students diagnostic techniques with Sen. Paul Simon and his wife, Jeanne Simon.

NDL Opening *(Cont. from p. 159)*

Sen. Pell said the NDL "epitomizes the theme of the Billington era to get the champagne out of the bottle" and "reminds us that we need to keep our options wide open."

"We should avoid at all costs," Sen. Pell added, "the myopia of the gentleman who once headed the U.S. Patent Office in the year 1899 and had declared with wonderful certainty that 'everything that can be invented has been invented.' "

Sen. Pell then joined Sen. Gore, the Librarian and Robert Glaser of Microsoft Corp. in cutting a ribbon to open the doors of the National Demonstration Lab. Mr. Glaser earned his scissors earlier in the day by handing the Librarian a check for $100,000 from Microsoft to help support the center's first year of operations.

Additional financial assistance has come from the Council on Library Resources, Digital Equipment Corp., Digital Horizons, GTE, Herman Miller, IBM, Informix Software, Nynex, Philips Interactive Media of North America, Sun Microsystems Federal and WICAT. All of these firms, with Stewart Brand (founder of the *Whole Earth Catalog*, now available on CD-ROM) are members of the Atrium Group, the main source of support for the center.

For the remainder of the evening, guests devoted themselves to demonstrations of the latest multimedia learning systems. The most popular demos included a "virtual reality" system that places a participant on camera within an interactive video environment, a voice activated "video patient" that teaches diagnostic techniques to medical students, and a talking audiovisual mannequin that greets visitors at the door to the NDL.

Informix Software created a special demonstration application based on the Library of Congress for the event. Its system showed how the technology might be used to navigate through the collections and buildings of the Library of Congress, using a combination of graphics, text, and full motion video which could be "windowed" over a floor plan of the building.

—*Craig D'Ooge*

LC Puts New Security Measures in Place

Third Arrest Since May 1991 Stirs Media Interest

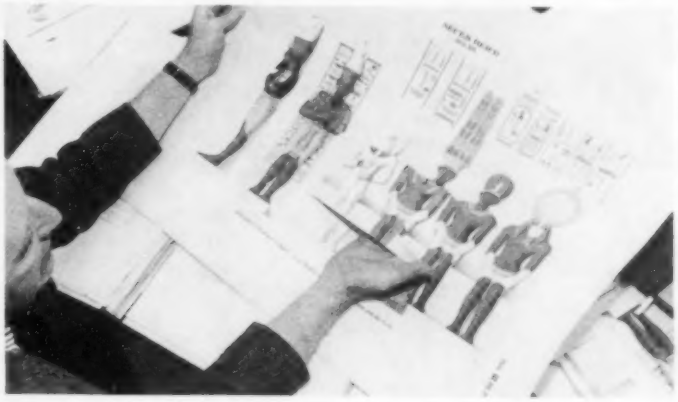
Librarian of Congress James H. Billington announced March 30 a plan to take new steps to protect the Library's collections, in addition to measures already taken. The announcement came after the third arrest since May 1991 of a person suspected of stealing LC property.

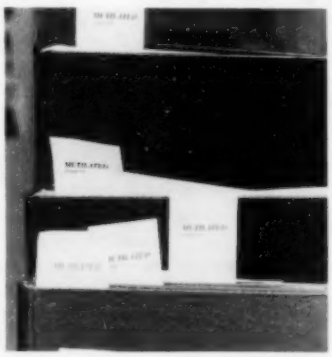
On March 7, drawing media attention, Fitzhugh Lee Opie was charged with depredation of government property after he was allegedly caught trying to leave the Library with two old maps hidden under his sweater. He faces a maximum penalty of 10 years in prison and a $250,000 fine. The maps were made about 1850.

Mr. Opie was released on his own recognizance and ordered not to enter the Library or any of the Smithsonian Institution buildings. According to Library Detective Henry Trevathan, Mr. Opie had been under surveillance for six months. He is a rare book dealer in his hometown of Alexandria, Va.

"The Library of Congress has long prided itself on being open to all readers," Dr. Billington said. "However, as the nation's library and the world's largest repository of

(Cont. on p. 162)





Photodocumentation—in pieces—of the thievery and mutilation of the Library's collections (top): A color print of seated figures from Abu Simbel, the site of Pharaoh Ramses II's memorial temples and monuments, from Lepsius' art-portfolio *Denkmaeler aus Aegypten und Aethiopen*, published in Berlin, 1849–56; a thief cut out the print on the preceding page, also ruining the print below with parallel slash marks; (bottom) these fragments of the cardboard mounts for photographs were left behind when thieves made off with the original photos; there is one notable exception: only the base of the portrait of Franklin D. Roosevelt has been ripped away; in this case, the thief was obviously interested only in acquiring the original autograph below the portrait; (left) books, now scarcely more than covers, with all or most of their contents sliced out; others stand neatly in a similar collection, with markers reading "mutilated."—*John J. Wayne; photos by Reid Baker*

Library Supports Public Science Day 1992

Ronald S. Wilkinson, senior science specialist in the Science and Technology Division, represented the Library at Public Science Day 1992, held in Chicago Feb. 5.

Public Science Day is held in a different major U.S. city each year. Sponsored by the American Association for the Advancement of Science (AAAS) and presented in collaboration with various educational organizations, including the Library of Congress, the event is designed to stimulate the interest of elementary and secondary school students in scientific careers.

More than 10,000 Chicago-area students participated in events at local science centers and the main site downtown, where 1,700 high school students and their teachers attended "Science Encounters 1992" to hear and meet with scientists in various fields.

Dr. Wilkinson said that more than 3,000 free bibliographies were distributed at Public Science Day activities. Staff were also on hand to explain the division's programs and resources in science and environmental education to participants.

"Teachers, especially, appreciated the bibliographies and reading lists, which they could use in planning their classes," Dr. Wilkinson said.

The division's bibliographies, including the *Tracer Bullet* series, are compiled by division staff and are available free of charge from the Library of Congress, Science and Technology Division, Washington, DC 20540.

Security *(Cont. from p. 161)*
mankind's intellectual accomplishments, we have an obligation to protect our collections for future generations of Americans. Many of our books, maps, prints and manuscripts are irreplaceable. We cannot risk their loss or desecration. We are responsible for the nation's patrimony."

The Librarian's announcement followed extensive planning. Under the Library's plan:

☐ Readers are required to obtain a Library ID card with photo before being allowed to use LC materials.

☐ Public access to the general collections, law and serials stacks generally is no longer permitted. In the future, entrances to the stacks in all LC buildings will be controlled electronically, and those who have permission to enter will need to obtain specially coded access cards. Following consultation with the labor organizations and the staff, staff access to the stacks may also be restricted to those persons whose jobs require access. Additional steps will be taken to protect special collections.

☐ Seating in special collections reading rooms will be limited to areas where readers are clearly visible to staff.

☐ Library books may not be taken from reading rooms without a special pass.

☐ Security cameras will be installed in reading rooms and book stacks.

☐ Police are patrolling the stacks and reading rooms.

☐ High-risk materials in the general stacks and the Law Library are being placed in locked cages.

☐ The Library's program of tagging books and special-format materials (manuscripts, prints, music, etc.) for security purposes will be speeded up.

These measures will be carried out with the assistance of the Architect of the Capitol and in close consultation with the staff, labor organizations and the Joint Committee on the Library.

Nancy Bush, public affairs officer, noted that the Library has previously had closed stacks. "At various times in the Library's history the pendulum has swung as to the number of passes issued allowing access to the stacks," she said. "Dr. Billington wants the Library to be accessible but he wants the collections to be safe."

She emphasized that no researchers will be denied access to materials, which will be "served" to readers in reading rooms.

Exhibits as well as new technologies such as the user-friendly ACCESS searching system and American Memory will help make collections more readily available.

Recently sentenced were two men who pleaded guilty to stealing LC property. Government Accounting Office attorney Barry M. Goldman was sentenced March 30 to two years' probation, with night-time confinement during the first six months at a community correction center. He was ordered to perform eight hours per week of community service, continue psychiatric therapy for two years, pay a $2,000 fine, pay for his own supervision in the amount of $115 per month for a total of $2,667 and pay $50 into a witness/victim fund. He was arrested June 24, 1991.

The Rockville, Md., resident, who was placed on leave from his job, removed Civil War documents, letters signed by President Kennedy and autographs of several other U.S. presidents, including Abraham Lincoln. The items, valued at $200,000, were recovered.

Radiologist Harry Katz was sentenced March 18; he will serve no jail time but received five years' probation. He was ordered to pay restitution of $65,605 within 12 months to the Library, a fine of $10,000 to the court within 30 days and $50 to the court's witness/victim fund. He was arrested May 6, 1991.

Katz, a resident of Potomac, Md., stole art and photographic and mathematical material from LC on at least 50 occasions. The materials have not been recovered; Mr. Katz said he discarded the items in various dumpsters in metropolitan Washington.

Mr. Opie has pleaded not guilty to the charges against him.

Celebrating Six Centuries of German Music

The Library of Congress will present an exhibition focusing on German music from the 15th through the 20th centuries in two locations in conjunction with the areawide celebration "Tribute to Germany." The two exhibitions open April 23.

"In Praise of Music: Treasures from Six Centuries of German Music," funded by the Federal Republic of Germany, will open in the Mumford Foyer, Sixth Floor, Madison Building, and in LC's Performing Arts Library at the John F. Kennedy Center for Performing Arts.

Although the Mumford Foyer exhibit will be the larger of the two, both displays will complement each other. The exhibits draw from the Library's Music, Rare Book and Special Collections, and Prints and Photographs divisions to present works and artifacts of German composers, musicians, instrument makers, artists and theorists from the 15th through the 20th centuries.

The artifacts will be arranged in stylistic periods accented by quotations from musicians, philosophers and writers, to provide a cultural framework and illustrate the richness of German music history. A special section focusing on German-American musical traditions will stress the important cross-cultural currents between Germany and the United States.

Frederick the Great's flute and porcelain casket, from "In Praise of Music"

One of the most notable features of the two exhibits will be the display of wind instruments from the Library's Dayton C. Miller Collection in the Mumford Foyer location. A highlight from this collection includes a flute with its porcelain case that belonged to Frederick the Great.

Exhibit hours at the Mumford Foyer, Sixth Floor of the Madison Building, Independence Ave., are 9 a.m. to 5:30 p.m. Monday through Friday, 8:30 a.m. to 6 p.m. on Saturday and 1 p.m. to 5 p.m. on Sunday. Exhibit hours in the Performing Arts Library at the Kennedy Center are Tuesday through Friday 11 a.m. to 8:30 p.m., and Saturday 10 a.m. to 6 p.m. (closed Sundays and Mondays). The exhibit will close Oct. 25.

LC Announces Exhibit of Soviet Archives

On March 10 Rudolf G. Pikhoia, chairman of the Committee on Archival Affairs of the Russian Federation, and Dr. Billington announced a major exhibition of more than 300 documents, photographs and documentary film clips from the archives of the former Soviet Union.

Slated to open at the Library in mid-June, the exhibit will focus on the attempts by the Soviet Communist Party to exert control over all aspects of national life.

The exhibit is a joint project of the Library and the Russian Archival Committee. It will travel to Moscow after its opening in Washington at the Library.

Dr. Billington and Dr. Pikhoia also noted the formation of an international advisory committee on the disposition of the archives of the former Soviet Union. The committee, in which both Western and Russian specialists will participate, will coordinate a consultative process with the world scholarly and archival community regarding these historic materials. Dr. Billington, who will chair the committee, began discussions with Dr. Pikhoia on this matter in October 1991. Don W. Wilson, Archivist of the United States, has collaborated with Dr. Billington on the American side.

The functions of the committee will include: assisting researchers from throughout the world in their scholarly study of previously unknown documents from the Russian archives, helping to safeguard the integrity of the documents and assisting with the application of new technologies to archival and bibliographic research in Russia. The full membership of the international committee was to be announced by mid-April.

Could One Germany Have Happened Sooner?

Second Carl Schurz Lecture Focuses on Adenauer

Gordon Craig lectured on Adenauer's legacy March 19 at LC. *Photo by Jim Higgins*

More than 100 guests, scholars and history buffs who gathered in the Mumford Room of the Madison Building March 19 for the second program in the Library's Carl Schurz Lecture Series were left to ponder whether unification could have come to Germany sooner.

The guest lecturer was Gordon A. Craig, who presented "Konrad Adenauer, the United States and the New Germany." There is new debate among some scholars over whether "consistent pursuit" of the policies of post-World War II Chancellor Adenaeur could have led to Germany's reunification sooner.

Throughout his political life, "Konrad Adenauer remained convinced that Germany must be reunited in peace. And he never gave up the hope that one day the Soviets would realize that a division of Germany was not a good thing," said Dr. Craig, the J.E. Wallace Sterling Professor of Humanities at Stanford University and author of numerous books about German history and politics.

"Now the moment has arrived 35 years later. There is a debate whether or not Adenauer deserves more credit for having helped brought it about," he added.

Dr. Craig's audience included both representatives of the German Embassy and alumni of Princeton University, where he taught for 25 years. Among the latter were Librarian of Congress James H. Billington, who introduced Dr. Craig, Sen. Bill Bradley, (D-N.J.) and Hodding Carter III, assistant secretary of state for public affairs during the Carter administration.

Dr. Craig's presentation marked the second in the Carl Schurz Lecture Series, which is sponsored by the German-American Cultural Fund in cooperation with the Library. The series' first lecture was presented in 1989 by Hans L. Trefousse, author of a Schurz biography published in 1982.

Dr. Craig's lecture, which covered the chancellor's tenure from its beginning in 1949 through 1963, provided insight into Adenauer's character, policy-making tactics and relations with the leaders of the United States and Germany's European allies.

According to Dr. Craig, Adenauer was skilled at manipulating and exploiting others. His "stubbornness and tactical virtuosity" brought success in building alliances with neighboring countries such as France and Great Britain, he added.

He also described Adenauer as always "suspicious of others" and fearful his allies or the United States and the Soviet Union would eventually split the world between them, eliminating any possibility of reunification. Dr. Craig attributed the chancellor's insecurities to the long tenure of Nazi rule in Germany, which, he said, left most Germans wary of non-countrymen.

Dr. Craig also explained how Adenauer grew close to U.S. Secretary of State John Foster Dulles and relied on Dulles and the United States to garner European support for the rebuilding of Germany and its inclusion in NATO in 1955.

Late in his political career, however, Adenauer became overcome by fear and suspicion that the United States and other allies were not supportive of reunification, said Dr. Craig. This led to Adenauer's persistent criticism of the United States and other nations. He even accused Dulles of traveling too much to keep Germany's interests in mind.

In 1957, when the Soviet Union launched Sputnik, the first artificial satellite, Adenauer accused the United States of being "behind the times," and when he stepped down from office, Adenauer predicted that "only the next generation would see an end to the great struggle" of one nation divided, Dr. Craig said.

The lecture series is named for Carl Schurz (1829–1906), a young revolutionary who in 1848 sought to unite the German state under a liberal constitution before fleeing to the United States four years later to avoid treason charges by the Prussian military. In the United States, Schurz supported Abraham Lincoln in the election of 1860 and held many public posts, including U.S. senator, interior secretary and minister to Spain.

—Annemarie Roketenetz

Creatures from another world, as depicted by Giuliano Dati in *Il secunda cantare dell'India*, Rome, 1494–95

'On the Eve of 1492':
The Mediterranean

This is Part 2 in a series of articles on the Library's Columbus quincentenary exhibit, "1492: An Ongoing Voyage" (Part 1 appeared March 23). This segment focuses on the second of four main sections of the exhibit; subsequent articles in May and June will discuss the exhibition sections dealing with "The Atlantic Joined" and "Europe Claims America." In July, the Information Bulletin *will publish a cover story on the Library's Quincentenary Program.*

In the 15th century, the peoples of the Mediterranean believed they were at the center of the world, and in a sense they were.

The Mediterranean Sea joined Africa, Asia and Europe, and those who lived on its shores shared a common world view. But by the end of the 15th century, the region was in transition.

"It wasn't a monolithic Mediterranean world that arrived in the Americas in 1492," said Barbara Loste, assistant coordinator of the Library's Quincentenary Program. "Neither was 1492 the product of one navigator or even a group of sailors who had all reached an agreement. Hardly. The religious, industrial, cultural and racial issues, in flux at the time, represented a conglomerate of highly competitive complex societies."

For example, said Program Coordinator John Hébert, the city-states such as Genoa, Barcelona, Venice and Constantinople prospered as the medieval feudal rulers lost ground. "The Mediterranean city-states were engaged in vigorous trade," he said. "But with the rising tide of Ottoman Turkey, resulting in a constant state of war between Muslims and Christians, there began a search for alternative trade routes to Eastern markets."

This push for new arrangements was especially intense on the Iberian Peninsula. The people there "were on the periphery of the centers of trade in the Mediterranean, and so they sought new routes and trade in areas that no one else cared to pursue," said Ms. Loste. *(Cont. on p. 166)*

Portolan chart on vellum of the Mediterranean world by Mateo Prunes, 1559

Exhibit *(Cont. from p. 165)*

Iberia of the 15th century – what is now Spain and Portugal – was rich in the intellectual traditions of Christians, Muslims and Jews. "Due to Iberia's geographic proximity to Northern Africa – the Straits of Gibraltar are very narrow," said Dr. Hébert, "the Islamic invasion in the eighth century had a long-term impact politically, culturally and socially. The Iberian Peninsula remained a place where a number of cultures lived side by side, fought side by side and fought against one other."

"Despite the repression of non-Christians by Fernando and Isabel, there remained an extraordinarily rich cultural diversity throughout the region," added Ms. Loste.

In addition to the rise of Ottoman Turkey, another positive factor influencing the search for new trade routes was the competition for nautical information. "Sailing had become more practical, with the development of improved nautical instruments," said Dr. Hébert. The mariner's compass made the development of portolan charts, which depict coastal features with a high degree of accuracy, possible by the 14th century. Thus "medieval speculation gave way to scientific mapmaking based on experiment and observation," said Ms. Loste.

According to Dr. Hébert, "Iberian exploration and trade along the West African coast flourished during the 15th century. Portugal's Prince Henry, known as 'the Navigator,' assembled an international team of cartographers, navigators and scientists at his palace at Sagres. Christopher Columbus went to sea on the crest of these maritime advances."

There was also much thought in Europe at the time about the types of peoples and other living things inhabiting non-Mediterranean areas. "The people that were not part of their world were considered oddities," said Dr. Hébert. "Writers of the time depicted people as cyclopses, people with tails, people who looked like goats, cannibals" in addition to those who believed other peoples were similar to Europeans.

"The contents of printed books obviously trailed considerably behind those people who were actually in contact with a widely expanding world. And so we see the use of printing increasing and yet laden with information that is quickly becoming suspect," Ms. Loste said.

In telling the story of the Mediterranean world in the 15th century, in most instances one had to look no further than the Library's vast collections. "It is important to know that the Library has so many resources to choose from," said Ms. Loste. As in the other sections of the exhibit, "The Mediterranean" features "highlight objects" that will draw viewers through the exhibit. They include:

Antiphonary (choir) book on vellum, 16th century, Spain

☐ Chart of the Mediterranean World No. 7, a portolan on vellum. Mapmaker Mateus Prunes (1532–1594) drew this chart in 1559. According to John Wolter, former chief of the Geography and Map Division, "Though most portolan charts were intended for use at sea, some, including this one, were prepared for wealthy merchants and royal patrons who kept them on land, where there was a better chance of survival."

Both the real and the mythical are depicted on it. For example, in addition to the Mediterranean, Black and Red seas, and a portion of the Atlantic Coast of Africa, the chart also shows the mythical Isola de Brazil and Isola de Maydi, camel caravans and a unicorn.

☐ A late 15th century antiphonary (choir book) in Spanish. Because this book served an entire choir, the letters are large enough that they could be read at a distance. John Hébert said that the piece "provides evidence of the rich multicultural relation of late Medieval Iberia. Although the Latin text is part of the Catholic Mass for the Feast of St. Andrew, the elaborate geometrical borders of the musical text are clearly characteristic of contemporary Islamic art, despite continuing military and religious conflict between Christians and Muslims."

Muslim rule in Spain was defeated in 1492, the same year that unconverted Jews were forcibly ousted.

☐ "The Triumph of Julius Caesar," one of a nine-sheet late 16th century frieze by Andrea Andreani, might seem an odd inclusion in this exhibit, but "there was a growing desire on the part of certain leaders in the Mediterranean world to reach back to a glorious past—Roman—as the basis of current expansion. The art reflected that," said Dr. Hébert.

"At a time when creative and political individuality was reemphasized, ambitious civil and church leaders saw the advantages of having their own likenesses painted into majestic scenes of triumph inspired by classical sources," said Ms. Loste.

☐ The manuscript globe with armillary sphere by Caspar Vopel (1511–1561) was made in Cologne in 1543.

According to James Flatness of the Geography and Map Division, "Vopel skillfully drew by hand his portrayal of the earth's surface directly on the globe ball. Of particular historical interest is his portrayal of the uncertainty still prevalent in the first half of the 16th century among cosmographers regarding Columbus's contention that he had reached Asia.

"As shown on the globe," he added, "Vopel agreed with the school of thought that North America and Asia were joined as one landmass—a misconception that continued on some maps until the late 16th century."

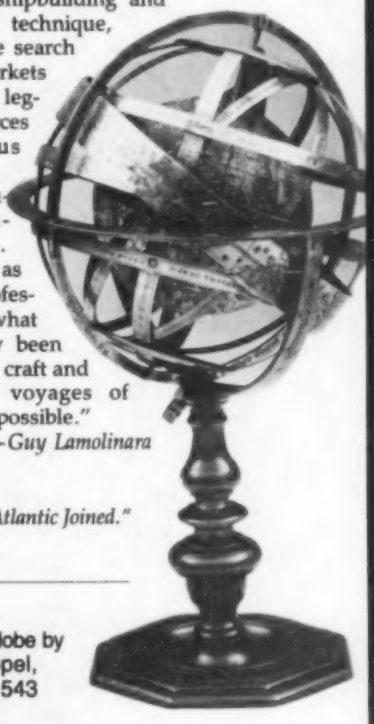
It is ironic that this armillary sphere, which shows earth at the center of the cosmos, was made the same year that Copernicus advanced his theory that the sun was actually at the center.

☐ A portolan chart of Northwest Africa, the Azores and Madeira, is from the book of vellum charts by Juan Oliva, made in Messina ca. 1590.

"European exploration in the 15th and 16th centuries took its energy from many sources," said John Hébert. "A growing desire for expansion and trade, along with advances in shipbuilding and commercial technique, fostered the search for new markets and for the legendary sources of precious metals and other valuable commodities. Charts such as this one professionalized what had largely been an intuitive craft and made the voyages of Columbus possible."

–Guy Lamolinara

Next: "The Atlantic Joined."



Terrestrial globe by Caspar Vopel, Cologne, 1543

First in LC Resource Guide Series Available

Keys to the Encounter *Coincides with Quincentenary*

Keys to the Encounter: A Library of Congress Resource Guide for the Study of the Age of Discovery, written by historical geographer Louis De Vorsey Jr., is a 212-page narrative and collection guide that covers the principal personalities and events of the period 1450 to 1580, when America and Europe first developed sustained contact.

The guide provides new perspectives on the period by concentrating on encounters between the diverse indigenous American peoples and their European counterparts.

Among the facts the author discusses are that the first map of an American city, printed in Europe, was drawn by an American Indian, and that black African slaves were brought to the West Indies because the native Taino Indians were almost all dead by the time Columbus himself died in 1506.

The Library of Congress resource guides, of which this is the first, illuminate and describe the research materials in all formats that are available at the Library on a particular subject and provide a survey of that subject as well.

Librarian of Congress James H. Billington, has said of *Keys to the Encounter* that the "resource guides are intended to have a long and useful life, and Louis De Vorsey's book will stand apart as a serious and elegant guide to the quincentenary period that will continue to be of interest and use well beyond this commemorative time."

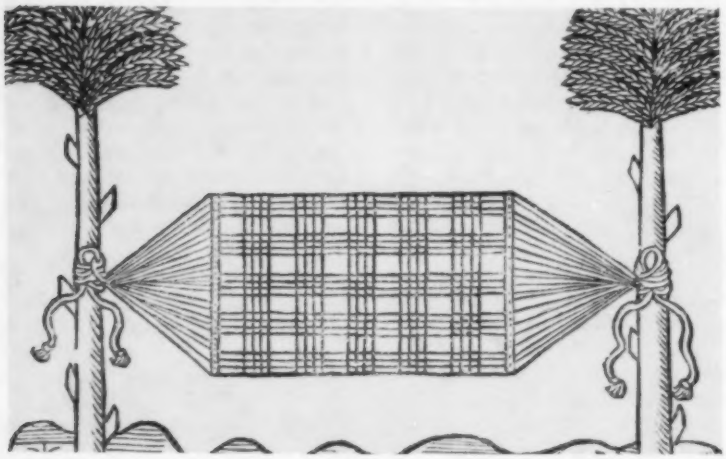
The text of *Keys to the Encounter* is complemented by more than 60 illustrations, half of which are in color, drawn from research collections in the Library. In the section "Researching the Age of Discovery in the Library of Congress," the author, with the assistance of specialists throughout the institution, describes the vast holdings in various parts of the Library for the study of that era. These collections speak eloquently of the how and why of the cataclysmic impact of the "Age of Discovery" that continues to affect today's world.

Upon reviewing *Keys to the Encounter,* Charles Hudson, an anthropologist-ethnohistorian and author of *The Southeastern Indians,* said, "I have every reason to think this will be a work of capital importance. I know of no other work on the encounter of the Old World and the New in 1492 in which the intellectual backgrounds of both parties are so well developed."

Louis De Vorsey Jr. received his M.A. from Indiana University and then served in the U.S. Naval Reserve, retiring with the rank of commander. He received his Ph.D. in historical geography from the University of London in 1965 and held faculty positions at East Carolina University, the University of North Carolina and the University of Georgia, where he is professor emeritus of geography.

Dr. De Vorsey has served as an expert witness in cases involving domestic and international boundary disputes, and he supervised a major historical-geographical research effort concerning the boundary between the United States and Canada. Among his books are *The Indian Boundary in the Southern District of North America; The Atlantic Pilot; In the Wake of Columbus: Islands and Controversy;* and *A Panorama of Georgia.*

Keys to the Encounter is available for $18, either at the Library of Congress Sales Shop or by mail from the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402. When ordering please cite stock number 030-000-00234-2.



"The beds in which they sleep are called *hamacas* [hammocks], which are pieces of well-woven cloth and of good and pretty tapestry," wrote Gonzalo Fernández de Oviedo in *La Historia General y Natural de las Indias* in 1535. This woodblock engraving is from a book by Oviedo, who spent much of his life in the Caribbean and wrote extensively on what he found there. *From* Keys to the Encounter

It Was 50 Years Ago This Month:
Motion Picture Division Celebrates Its Golden Anniversary

by Paul C. Spehr

This year and next are the occasion of two important anniversaries for the Library's motion picture collection.

Fifty years ago this month, the decision was made to select and keep for the Library copies of motion pictures that were registered for copyright.

Since 1942, LC has continued to select copyrighted films and add films from other sources. The marking of the first registration of a motion picture copyright is part of a worldwide celebration of the centennial of cinema.

Although the Library's regular collecting of motion pictures began in 1942, the first films were received much earlier.

1993 is the first registration of copyright for a motion picture.

David Francis, chief of the division, said, "I hope early in the next 100 years that the cinema will be recognized as the most important source in the study of 20th century life and manners and as an art form which came of age and thrived in America: one which helped to bring together the many nationalities and cultures who met for the first time on these shores. Only with this recognition will our cinematic heritage receive the care it deserves, a care which can only be bestowed by a secure organization with the appropriate skills and adequate resources."

In the Beginning. The first producers of movies sought to use copyright as a way to control the use of their productions, but the law did not provide for the registration of this new invention—pictures that appeared to move—until 1912. Yet the law did allow registration of positive still photographs, so a number of early filmmakers registered their movies as positive photographs printed on paper. These are the Library's well known "paper prints" (see story on page 174).

The 1912 law had an important effect on LC's acquisitions policies because Librarian of Congress Herbert Putnam decided that the Library would not keep motion picture registrations. Movies, which at the time were generally regarded as a frivolous entertainment for the masses, were not regarded as the type of thing kept in a library—at least by Putnam and his associates. Besides, the film base was unstable and notoriously flammable, so storing it created a potential danger to other collections. This effectively ended the Library's acquisition of motion pictures for the next 30 years.

A New Point of View. In 1942 Putnam was succeeded by poet, playwright and political activist Archibald MacLeish, who had a broader view of what a national library should be. Although MacLeish was librarian for only five years and for much of that time he was also serving in the Roosevelt administration, he made major changes that expanded the Library's collections and its services to the nation and to libraries. For example, he pushed for enlarging the Library's collections from foreign countries, expanded the Photoduplication Service, established a reading room for microfilm and created the recorded sound laboratory.

Robert Penn Warren (left) and Archibald MacLeish at the MacLeish Era gathering in the Whittall Pavilion, Oct. 21, 1979

Adding an active program of collecting and preserving films suited MacLeish's vision of an expanded national library, so in April 1942 he reversed Putnam's decision, beginning an experiment that has continued until today.

The film collection, along with the other new or expanded programs, was justified as an important contribution by the Library to national

(Cont. on p. 170)

M/B/RS *(Cont. from p. 169)*
defense. In retrospect, collecting films seems an unusual and remote aspect of the national war effort, but MacLeish, an early advocate of U.S. involvement in the war, believed that the information sources at the Library were vital to the American war effort. In 1941, before the attack on Pearl Harbor, President Roosevelt asked MacLeish to head the Office of Facts and Figures, and in 1942 he became the assistant director of the Office of War Information. While holding these posts, he continued as Librarian of Congress until 1944.

Modern Art. The museum had established its Film Library in the 1930s and thus already had film specialists on staff and adequate storage facilities.

Following is a handwritten note, undated but probably written in July or August 1941, from Alfred Barr to John Abbott, executive director of the Museum of Modern Art and codirector with Iris Barry of the Film Library:

"Dear Dick [John Abbott was called 'Dick' by the museum staff]

"Here's a very interesting (personal-confidential) letter from MacLeish. It's entirely up your alley

place for storage in bulk is the Library of Congress or some subsidiary which *we* could use [as] a source of *good* films which we may have neglected or not been able to acquire.

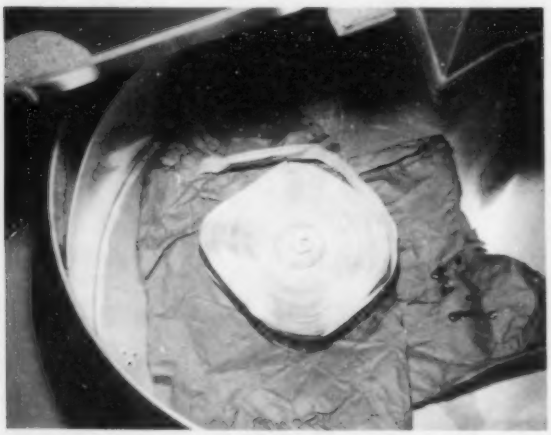
"What do you and Iris [Barry] think?

"—sorry to send to you one more bother

"love to you both

"[signed] A"

In fall 1941 the Library and the museum made a joint proposal to the Rockefeller Foundation for an annual $25,000 grant to support an $82,000 film program for three years.



A paper roll as it looks before processing; Kemp Niver puzzling over some bits of paper prints, February 1966

In MacLeish's view, the new film collection would be a research, training and study source for the military and federal government agencies. The Library would collect a wide range of films—theatrical features and shorts, newsreels, documentaries and various propaganda films, including films made by the Axis countries as well as the U.S. allies.

A major obstacle to the implementation of the program was the lack of vaults to properly store the flammable nitrate film. Wanting an immediate influx of expertise—and space—MacLeish enlisted Alfred Barr, director of the Museum of

so, after writing him for permission, I'm sending it on to you. Will you write him directly.

"As you know, although you never paid any attention to my opinion in this, I seriously question the Museum's acting as a general archives or repository for all films good and bad. The Museum is an art museum concerned with art—and this means quality, discrimination—not wholesale collecting and storing in bulk. For technical reasons it may be necessary ['at times' inserted] to acquire in bulk—but this ['seems to me' scratched out] should be an exception not standard practice. The

The museum would employ a staff to view all films distributed in the United States, including newsreels, features and shorts, training and propaganda films, etc., from the federal government and the private sector. The reviewers would evaluate the propaganda intent, content, contribution to the war effort and contribution to other government programs and recommend films for the Library's collection. LC would keep the copyright deposits for specific films and then place them in the museum's collection on a long-term loan. MacLeish characterized this as an arrangement with "con-

siderable elasticity."

The Dec. 17, 1941, letter of application follows, written on behalf of Archibald MacLeish and signed by Luther Evans as acting Librarian of Congress:

"Dear Dr. Stevens:

". . . I know you would not have me elaborate upon the tremendous importance which film has come to have as an interpretation of life and as a factor in determining the character of national life itself. Whether intended for instruction, entertainment, or propaganda, and whether factual or fictional in treatment, motion pictures furnish much of the essential documentation of contemporary life. It is clearly in the national interest to see to it that the most important portion of such indispensable source materials is not lost to us and to those who come after us. . . ."

The Rockefeller Foundation confirmed the grant in April 1942, and the Library immediately began negotiations with the motion picture industry to institute the new selection policy. An agreement with the Museum of Modern Art was completed April 21, 1942, and the new program was initiated May 1. In mid-May a press release announced the program to the public.

Careful thought went into formulating the policies for selecting films for the Library. MacLeish took a personal interest in developing policy statements, establishing collection criteria and initiating the program. He consulted with several specialists, including his friend Robert Penn Warren, and with principle members of the Library staff such as Luther Evans, David Mearns and Verner Clapp.

More than a few people still considered movies to be vulgar, cheap and suspect for either moral or intellectual reasons. There were debates about the relative importance of selecting for artistic quality or for sociological impact. Budget limitations and a shortage of staff and storage space affected the decisions made by MacLeish and his associates. These debates have relevance today, as staff and storage are still inadequate.

The Library chose the word "significant" to characterize the standard for choosing films. A draft policy statement written early in 1943 said: "The importance of the motion picture to the record of American life is so great that the Library should add to its collections all significant pictures, just as it adds to its general collections all significant books. . . . The Library should attempt to choose from each year's output of films those films which will provide future students of the period with the most truthful and revealing information as to the life of the period, the interests of the period, the taste of the period and the picture of themselves which the people of the period accepted.

"It cannot be too emphatically stated [that] the Library's selection of films is in no sense based upon an attempt to secure the 'best' films released during the year. The motion picture industry and the professional critics of its output have established procedures for such selections. The Library's selections are based upon very different considerations. Broadly speaking, the Library attempts to choose, from each year's output, those films which will provide future students with the most truthful and revealing information the cinema can provide as to the life and interests of the men and women of the period.

"Specifically, the Library attempts to secure:

"(a) All news reels and news-related

(Cont. on p. 174)

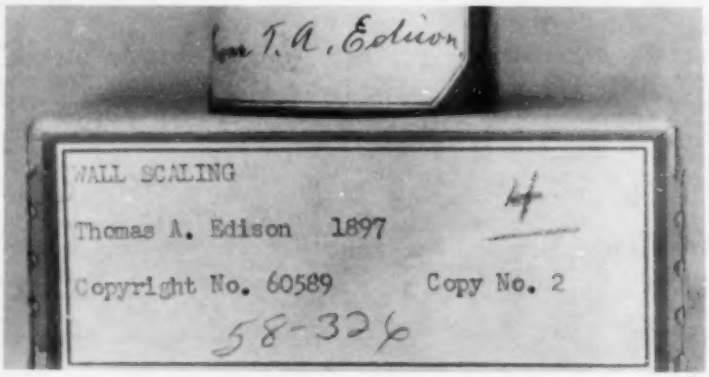
William Ault, a Niver assistant, at a paper print machine; a closeup of the work

Paper Prints Are Valuable Source of Film History

The best known and most unusual part of the Library's motion picture collection can't be found on film but on paper.

Paper prints are the deposits sent with copyright applications for motion pictures registered between 1893 and 1912.

Copies of the films were printed on positive photographic paper because the copyright law allowed the acceptance of a positive photograph for registration but not a motion picture film. During this time, more than 3,000 relatively complete motion pictures were received by the Library in this form.



Label from an 1897 Thomas A. Edison paper roll

Erik Barnouw, former chief of the Motion Picture Division and noted film historian, wrote in his introduction to *Early Motion Pictures* (1985) that "the three thousand films . . . representing the earliest years of filmmaking are an extraordinary, unique collection. Their very existence is a miracle, which has been made possible by a series of mini-miracles, sometimes approaching the bizarre."

He also wrote that "the impact of the Paper Print Collection and its first catalog turned out to be significant and varied. In the first place, many ideas about film history, based on reminiscences, were shown to be mistaken. The work of setting the record straight began at once and continues. Researchers have been astonished and charmed by the ingenuity of the creators . . . of these early films. . . . On almost any . . . topic the Paper Print Collection offers a scattering of items, a mini-anthology."

In the late 1930s, just before Archibald MacLeish was appointed Librarian, the paper print copies of early motion pictures were "rediscovered" in a storage area in the cellar of the Library of Congress building (now the Thomas Jefferson Building). They had languished in the cellar, along with other unwanted copyright registrations. There were still clerks in the Copyright Office who had processed the paper prints and knew they were there.

By the late 1930s many of the films had been lost through deterioration or had been deliberately destroyed because their owners thought they were outdated and unmarketable or that they were too expensive to keep. By 1940 there was a growing awareness that the Library had unique materials in its cellar.

A young clerk in the Copyright Office, Howard Lamarr Walls, was the person who was most enthusiastic about the paper prints. He had grown up with movies, as he was raised by his grandparents, owners of a movie theater. He got permission to work in the cellar with the paper prints to identify the titles and their studios. Walls developed a passion for the collection and he seems to have been the Library staffer who was most insistent in informing MacLeish about the value of this collection. Once the Library's motion picture project began, Walls became curator of the collection.

During the 1940s Walls and other Library specialists worked with Carl Louis Gregory at the film laboratory at the National Archives to design a machine to rephotograph the paper prints. Gregory was an experienced cinematographer with impressive credentials dating back to World War I. By 1947 they succeeded in making copies of several of the paper prints, but the project was interrupted in 1948, when Congress abolished all funding for the Library's motion picture collection, including the preservation of the paper prints.

The sudden loss of funding was a major setback. Walls and his boss, John Bradley, lost their jobs, although Walls was kept on for a year in the Copyright Office, where he compiled a listing of all of the registrations for motion pictures made between 1894 and 1912. This was published by the Copyright Office in 1953, as *Motion Pictures, 1894-1912*, a supplement to the Copyright Office's *Catalog of Copyright Entries* which lists the registrations of copyright for motion pictures. Walls' volume has been a key for research into the beginnings of the American motion picture industry.

After leaving the Library, Walls was hired by the Academy of Motion Picture Arts and Sciences (AMPAS) as the curator of its film collection. Walls took his paper print project with him to Hollywood, where he campaigned to get the film industry interested in preserving the prints. Some producers wanted to use the films. Several paper prints were copied for inclusion in "Flicker Flashbacks," a series of comedy shorts produced by Richard Fleischer for RKO Pictures.

Early attempts to copy the paper prints ran into problems: Images were not properly aligned from frame to frame, resulting in unsteady copies that were hard to watch, and most of the machines used to copy the paper prints damaged the originals.

Walls' enthusiasm for the paper prints captured the interest of the executive director of AMPAS, Margaret Herrick, who thought it was a good project for the academy. Unfortunately for Howard Walls, a disagreement among the staff of the academy cost him his job.

Herrick, however, wanted the project to continue. Although Howard Walls was gone, his project remained on the academy's agenda. A successful technique for copying the paper prints was developed by Kemp Niver, a Hollywood detective with a strong interest in photography. Niver had been hired by the academy to recover some rolls of the Library's paper prints that had been mistakenly taken from the academy. He was successful in recovering them and became fascinated by the problems encountered in trying to make film copies of the paper prints.

With the advice of a number of specialists, Niver designed a machine that would successfully move and align the paper prints under the lense of a 16mm camera with a lighting system that provided an even illumination without glare. The machine was gentle enough to handle the originals without damaging them and the resulting copies could be projected as a reasonable facsimile of the original.

Niver demonstrated the results to AMPAS, which agreed to fund the copying of the prints, keeping a copy for the academy and providing the Library with a copy. This was the beginning of an extended cooperative relationship. The project began in 1953 and continued until 1957, when the academy ran out of funds after having spent more than $250,000 on the project.

Rather than discontinue the project, Margaret Herrick and George Seaton, the president of the academy, pursuaded Sen. Thomas Kuchel of California to sponsor an appropriation for the Library to continue the copying. An appropriation of $60,000 was included in the Library's budget for 1958, to continue preservation of the Paper Print Collection and to preserve the Library's George Kleine Collection of nitrate motion pictures. This was the beginning of the Library's continuing program to preserve films.

The Library awarded the contract for preserving the paper prints to Kemp Niver's Renovare Co., since the process developed by Niver was the only practical way of copying the originals. The project continued until 1965, when Niver returned the last of the copied prints.

In all, more than 3,000 titles were copied, spanning the years 1896 through 1912. It is the largest and most comprehensive collection of films from the beginning years of cinema to survive in any country. Most of the films were made by two companies, Thomas Edison Co. and the American Mutoscope and Biograph Co. These were the most important pioneer production companies in the United States. The collection reflects the formative years for both companies and includes the most creative examples of their productions. The films were almost all produced for the entertainment market with the notable exception of some that were made for specific educational or promotional purposes.

Niver became so captivated by the films in the collection that he collected additional material related to the early cinema, conducted extensive research and published a series of books on the early years of American cinema largely based on the films in the collection. The most important to the Library was a catalog of all of the films, published first by the University of California Press in 1967, then revised and updated by the Library in 1985, as *Early Motion Pictures in the Library of Congress Paper Print Collection.*

Niver has also written about Mary Pickford, D.W. Griffith and the Klaw and Erlanger Co.'s films. His research associate, Bebe Bergsten, published a book about Ingvald C. Oes, the U.S. representative of the Danish company Nordisk Film.

For his work in developing the process for copying paper prints Niver received an Academy Award in 1954. This past February, the American Society of Cinematographers gave him an award for special achievement.

Although the Library's film collection has grown immensely since 1958, the paper prints continue to be one of the most heavily used parts of the collection. In addition to their value in the study of film history, researchers use the films to study society, costumes, architecture, transportation, advertising and many other subjects. Films from the collection have been included in numerous documentaries illustrating life at the turn of the century.

—*Paul C. Spehr*

M/B/RS *(Cont. from p. 171)*
films, or parts of films, which record events, occurrences or people of probable interest to a student of the time.

"(b) All documentary films, and all films with documentary significance of probable interest to a student of the time—the social historian as well as the political historian. (This category includes not only documentary films as such but also so-called 'entertainment' films which, because of their particular attention to the life of the time, and because of their acceptance by the public, may be considered to present a picture of the time which those alive in it considered truthful and realistic.)

"(c) Any films produced in the course of the year which mark important artistic or technological advances in the art of the motion picture, regardless of the popularity at the time.

"(d) Films, such as certain of the animated cartoons, which have had a currency so great as to provide elements of the common imaginative life of the period.

"(e) Outstanding films of scientific interest or geographic interest not included in other categories.

"As these principles of selection indicate, the Library of Congress will not attempt, at this time, to meet the needs of students of the cinema as a medium. . . ."

The document specified extensive collecting of newsreels and documentaries and a selective sampling of the most popular films: those that represent the life of ordinary Americans; that result from important technological advances; that represent outstanding applications of technical and artistic excellence or the work of great performers; and films that received critical praise.

A lively debate developed between MacLeish and the directors of the Museum of Modern Art's Film Library, John Abbott and Iris Barry. MacLeish favored a much broader and inclusive selection policy than did Abbott or Barry.

A telegram from MacLeish to Iris Barry, May 14, 1943, said:

"After lengthy discussion here [I] strongly feel entire list of films in proposed [press] release should be carefully and critically reexamined by you with specific reference to principles of selection as spelled out on pages two, three, and four. For example, does not category e on page three suggest inclusion of Bamby? Yet Bamby not recommended. . . ."

The reply from Barry to MacLeish, May 20, 1943:

" . . . We have had a long discussion about the film BAMBI and the reviewers are still strongly of the opinion that they do not recommend it and that it does not fall under your category 'E ,' since it is derivative and by no means a popular imaginative expression. They have, as you observe, recommended SALUDOS AMIGOS and the short HOW TO PLAY BASEBALL, because in their opinion both of these *do* fit into category 'E.'"

MacLeish to Barry, May 24, 1943:

" . . . I think we still have a good deal to clear up. For example, the statement by your reviewers that *Bambi* does not fall within Category E because it is 'derivative and by no means a popular imaginative expression'. They have, I believe, rather missed the point of the Canon of Selection to which they refer. A film would be included under that Canon whether derivative or not and whether drawn from folk imagination (whatever that may mean) or not, provided it was so broadly accepted that elements from the film—symbols from the film became part of the current imaginative life of the country, whether for the moment or for a longer time. Not having seen *Bambi* myself, I have no idea of its value as a film. I am, however, fairly certain that its acceptance, and the currency of its symbols meet precisely the requirements of Category E. Will you, therefore, ask your reviewers to reconsider once more, and will you shoot me a final wire when they have had a chance to think it through? . . ."

Handwritten draft of telegram from Barry to MacLeish (probably never mailed, as no copy is in the file):

"Your letter 24th reviewers still unable ['unwilling to agree' lined out] to recommend Bambi despite delightful ['skating' inserted] episode in it and our admiration for Disneys work/stop/but why dont you speak for yourself Librarian & request it anyway. . . ."

Letter from Barry to MacLeish, May 27, 1943:

"As for BAMBI, we naturally defer to you, although after seeing it today I, too, feel that it really is rather artificial and pretty-pretty, except for a few charming inventions such as the skating sequence and the skunks."

Letter from MacLeish to Barry, May 31, 1943:

"You win on Bambi. I am sorry to have been the occasion of your seeing the film. At least you have put my mind to rest as well as your own."

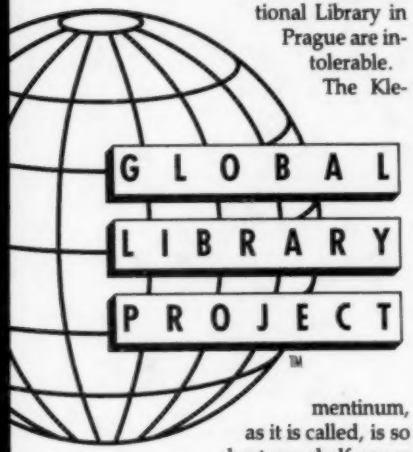
MacLeish's reaction to the sudden popularity of Frank Sinatra was acerbic. He rejected the recommendation to keep "Higher and Higher" and "Swooner Crooner." "Both films are offered for preservation on the ground that they preserve Sinatra. Why not preserve a good case of the mumps instead?"

A Jan. 14, 1944, report on recommendations by Philip Hartung, a critic hired by the Museum of Modern Art to review films and make recommendations to the Library, stated:

" . . . Two Expensive Hollywood films, which were based on originals from other media [are] . . . 'Watch on the Rhine' and 'For Whom the Bell Tolls.' . . . 'For Whom the Bell Tolls' carefully avoided whatever political implications Hemingway had in his novel and appeared as an

Global Library Program Has Global Impact

As reported in the Feb. 10 issue of the *Information Bulletin* on the Global Library Project's program on Czech and Slovak libraries, conditions at the National Library in Prague are intolerable.



The Klementinum, as it is called, is so short on shelf space that books are piled floor to ceiling in unheated rooms frequented by a flock of pigeons. Some books are even precariously perched on electric cables strung along the roofline of the building.

A documentary about the conditions in the Klementinum was cablecast on Mind Extension University, the Education Network, across the United States in November, and again in early March. (The Library of Congress presents a weekly documentary on the network.) During the week of March 29, it aired nationally in Czechoslovakia. Soon after, Project Director Jeanne Apostol received a fax from a Klementinum employee, reporting that the Czechoslovak government had agreed to give the Library a new building and storage facility.

"The film was really successful," wrote Hana Krejcova, assistant to National Library Director Vojtech Balik. "As a result of [the activities of the Mellon Foundation] as well as broadcasting your film on our TV, a building, together with a lot of 3 hectares, were taken off the [list for privatization] and will be given to the National Library. It is fantastic . . . We are very glad that things turned out in this way."

"Television is such an impersonal medium," said Ms. Apostol. "It's rare that a producer ever hears from a viewer, unless it's *bad* news. But this news is great. We are always hopeful our American audience will get the message that supporting libraries is important. But we couldn't have imagined the Czechoslavak government would move this quickly. We sent our crew to Prague because we knew conditions were bad there, and we hoped American audiences would respond to this story and learn to appreciate our own libraries more. Having the Czechoslovak government officials see the program and respond with a new building is more than we could have ever hoped for."

"The Birth of the Free Library in the Czech and Slovak Federal Republic can be seen again on the Mind Extension University network on June 14 at 5 p.m. EST. Check with your local cable affiliate.

M/B/RS *(Cont. from p. 174*

overlong, technicolored romance that used one incident in the Spanish Civil War as background. While it received much adverse comment from serious critics and favorable reviews from fan magazines, by the end of 1943 it had done an estimated eleven million dollar box-office."

When Iris Barry rejected "For Whom the Bells Tolls" because she believed it was a bad version of Hemingway's novel, MacLeish overruled her, with support from Robert Penn Warren.

MacLeish to Barry, July 6, 1944:

" . . . I am against you on *For Whom the Bell Tolls*, not because I disagree with your statement, but because the film, bad as it was, throws a good deal of light on the state of the American mind during this war. The same thing is true of *Random Harvest*, which is worth preserving precisely because it was as dreadful as it was. . . . "

The Library kept the copy of "For Whom the Bell Tolls," and in 1969, after a quarter of a century, acquired the negative of "Higher and Higher."

Notes from the reviewers on Mr. MacLeish's letter, July 13, 1944:

" . . . The analysts are reluctant to cross off the list 'Higher and Higher' and 'Swooner Crooner.' They do think that category 'A' includes such events as Frank Sinatra. They are of the opinion that this particular case of national mumps may well, in your own words, appear in retrospect to have an important or at least a curious significance and throw a good deal of light on the state of the American mind during this war."

The passage of time has made Frank Sinatra look a little less like a case of the mumps, but today, 50 years after the debates among the initiators of the Library's selection criteria, the canons they established then are remarkably consistent with those applied today in the selection of films and television broadcasts for the Library's collections.

Paul Spehr is assistant chief of the Motion Picture, Broadcasting and Recorded Sound Division.

ATTENTION

The Copyright Office Public Information Office has changed its telephone number to (202) 707-3000.

Use the new number whenever you want general copyright information or have questions relating to a copyright registration. Recorded information is available 24 hours a day, seven days a week; information specialists are on duty 8:30 a.m. to 5 p.m. Eastern time, Monday-Friday, except holidays.

Literary Events During May at the Library

☐ **Thursday, May 7:** The Library will observe the centenary of the birth of former Librarian of Congress and poet Archibald MacLeish, with a reading of excerpts from the new MacLeish biography by Scott Donaldson, and a reading of MacLeish's poetry by former Library Consultant in Poetry Anthony Hecht. Poet Laureate Joseph Brodsky will introduce the speakers. The public is invited free of charge to the program, beginning at 6:30 p.m. in the Montpelier Room, sixth floor, Madison Building.

☐ **Thursday, May 14:** Poet Laureate Consultant in Poetry Joseph Brodsky will read from his works during his last official appearance as poet laureate, in the Montpelier Room, sixth floor, Madison Building, at 6:30 p.m.

☐ **Wednesday–Thursday, May 20–21:** The Library and the Woodrow Wilson International Center for Scholars will cosponsor a panel discussion at the Museum of Natural History's Baird Auditorium. The panel will include writers Czeslaw Milosz, Octavio Paz, Mark Strand, Joseph Brodsky and Seamus Heaney; they will discuss "What Is American About American Poetry." The May 20 session is from 2 to 5 p.m., and the session on May 21, from 10 a.m. to 12:30 p.m. The public is invited free of charge.

Joseph Brodsky, who will make his final appearance as poet laureate at the Library May 14. *Photo by Bengt Jangfeldt*

Motion Picture, Broadcasting and Recorded Sound audio engineer Mike Turpin prepares to record one of the acetate discs from the WPA California Folk Music Project Collection onto a reel of audiotape. The collection concludes a cross section of folk music recorded in Northern California by Sidney Robertson Cowell from 1938 to 1940 and represents a wide variety of musical styles and genres from 17 ethnic groups. The new preservation tape will go into the American Folklife Center's recorded sound archives and will become part of the center's first contribution to the Library's American Memory Project.

"The idea," says Mr. Turpin, "is to get these discs transferred to tape while they are still in reasonably good condition. Once the acetate begins to peel and crack they become more difficult to play and some of the material is lost. Tape assures at least another 40 years of shelf life and by then everything will probably be on optical disc or chips in a mainframe. That's what is so fascinating about this work, the blending of old and new technologies." *Photo by Reid Baker*

Keeping Government Information Accessible:
FLICC Holds Ninth Annual Forum

Speakers at the 1992 annual forum of the Federal Library and Information Center Committee (FLICC) at the Library of Congress unanimously expressed their belief that government information should be freely accessible, but they reached no conclusion as to how that could be accomplished.

Several speakers addressed this topic during the March 17 program.

"The future of government information is, indeed, highly dependent upon how we, who serve in government, effectively balance and utilize money, management and technology," keynote speaker Rep. Charlie Rose (D-N.C.) told participants in the Mumford Room.

"A major concern I have, which was reflected in my first chaired hearing by the Joint Committee on Printing on April 25, 1991, is that government information remain a public asset," he continued. "It is evident that concern continues to exist and that a great deal of information gathered at public expense is not reaching the depository library system," he said. "This occurs for a number of reasons, including poor management of publishing programs by federal departments and agencies, the trend toward computerization of information and simple budgetary constraints."

To make his point, Rep. Rose quoted Woodrow Wilson: "The informing function of Congress should be preferred even to its legislative function."

A bill that Rep. Rose introduced June 26, 1991, would establish online access to public government information through the Government Printing Office (GPO). H.R. 2772, titled GPO WINDO (GPO Wide Information Network Data Online Act), would at first consist of a group of core data bases such as the Federal Register and the Congressional Record; expansion would come later.

"The bill has been referred to the Committee on House Administration, which I also chair," he said. "It seeks to establish in GPO a single point of on-line public access to a wide range of federal data bases containing public information stored electronically.

"Thomas Jefferson put it this way long ago," Rep. Rose concluded, " 'I know no safe depository of the ultimate powers of the society but the people themselves; and if we think them not enlightened enough to exercise their control with a wholesome direction, the remedy is not to take it from them, but to inform their discretion by education.' "

The next speaker was Mitchell Kapor, founder of the Lotus Development Corp., designer of Lotus 1-2-3, and cofounder and president of the Electronic Frontier Foundation in Cambridge, Mass.

Mr. Kapor explored the future of technology and information while acknowledging the frustrations of many computer users. "I know it is a fact, a little known and not widely discussed fact, that most people who actually use a personal computer on a regular basis are seized by the impulse periodically to lift up the entire system and heave it out the window," he said.

"I think the vision many of us share," he added, "is understanding how we get from where we are today to a future in which the benefits of a computer-based communications and information technology can be made widely available to everyone in the society.

"I think computers are still enormously difficult to use, and while we have made tremendous strides in the last 16 years in the making of more powerful machines, in making them cheaper, in making them smaller . . . we have not seen a corresponding improvement in the tools that are used to access information," he said.

He concluded by comparing the information age to the beginnings of the printed word: "Let me give what I hope is a comforting message, which is that print media and books did not reach maturity any time soon after Gutenberg."

Rep. Charles Rose addresses a packed Mumford Room at FLICC forum.

A complete report on the forum will be published in a future issue of the *Information Bulletin*.

–Jody Nielsen

Pioneers in MARC Record Their Recollections

An Oral History of MARC, a collection of transcripts of interviews with nine pioneers in the development of the MAchine-Readable Cataloging (MARC) system, has been presented to the Library of Congress. Thus the MARC XX Committee celebrated the 20th anniversary of a system that has revolutionized the library profession.

James Edward (Jef) Fall, a professional oral historian, spent two years conducting the interviews and transcribing them. Said Mr. Fall: "I enjoyed it immensely. All of the persons made their own special contribution to the history."

The oral history project was started several years ago by a group interested in preserving the history of MARC. Calling themselves the MARC XX Committee, they raised funds from private and corporate donations to pay for interviews and the transcription of the interviews for an oral history. The committee approached Ronald J. Grele, director of the Oral History Research Office of the Butler Library at Columbia University. Dr. Grele recommended Jef Fall as the person to do the interviews with Henriette Avram, Lauerence Buckland, Paul Fasana, Kay D. Guiles, Frederick G. Kilgour, Barbara Evans Markuson, Charles Payne, Lucia Rather and William J. Welsh – all of whom were early innovators in library automation. Outside the Library of Congress, interviews were done in New York City, Indianapolis, Chicago and Dublin, Ohio.

The list of persons to be interviewed came out of the first talks Mr. Fall had with Henriette Avram and William J. Welsh at the Library of Congress in May 1988. Sandra Paul of New York City served as a liaison from the committee and spent a "lot of time talking with different persons, encouraging them and convincing them to be interviewed," Mr. Fall said.

Describing Henriette Avram, Mr. Fall said, "I have admired Henriette Avram since the 1960s. She is my definition of a genius. To have the opportunity to interview her at such length was a great thrill for me."

In response to a question from Mr. Fall as to whether she considered herself a creative person, Mrs. Avram replied, "I hope so. I like to think of myself that way. . . . I know that I have one characteristic that probably is somehow or other connected with creativity. I have always had, and still do have, an impatience to do things. And I have a drive to get them done. . . . I have been excited by the library problem [of MARC]. That's what kept me in automation in the beginning – the idea of learning somebody else's problem."

Mr. Fall also enjoyed interviewing Lucia Rather, then the Library's director for cataloging. Lucia had recollections never found in any formal reports," he said. He added that "Barbara Markuson's preparation for the interview was superb. She had prepared index cards and made sure we talked about all of the information. She had pre-MARC history which no one else has."

The personalities and ideas of the others who were interviewed also are reflected in their comments about their participation in the development of MARC. The system has had an enormous impact upon how the world's libraries and information services access and use information since the first production MARC tapes were distributed to libraries in April 1968.

The 161-page transcript of the interviews will be housed in the Library of Congress Archives in the Manuscript Division. John Knowlton, specialist in Library of Congress history and archives, described the collection as "one of the first attempts in oral history made for the Library of Congress."

Official records relating to the development of MARC have been collected from around the Library and are also housed in the Archives.

Products available from the Cataloging Distribution Service

MEETING

LC NACO Group Meeting: ALA Midwinter

John Byrum, chief, Descriptive and Subject Cataloging Divisions, opened the Jan. 26, 1992, meeting by introducing the new associate librarian for collections services, Winston Tabb, who outlined his plan to develop an agenda by listening to the voice of the library community as a whole. He asked for suggestions and ideas and even complaints to help guide the future. Mr. Tabb then presented certificates of appreciation to representatives from the libraries that had produced the 500,000th authority record (Princeton University Library) and the 100,000th bibliographic record (U.S. Government Printing Office Library) contributed under the current cooperative cataloging projects. He emphasized that the actual recipients were accidental, symbols of the work done by all participants.

Suzanne Liggett, coordinator of national cooperative cataloging projects, added her note of thanks to all participants for all of their efforts over the years.

NACO has added three new participants: the University of Colorado at Boulder, the Philadelphia Area Consortium of Special Collections Libraries and Oberlin College.

In the late summer the National Agricultural Library began using LSP in the OCLC environment for all of its NACO authority work, and about the same time, the National Library of Medicine began to use OCLC to make changes to the authority data base via LSP.

Through the end of December NACO statistics show a total of 512,000 new name and series authorities contributed through NACO, and 105,000 bibliographic records. One library withdrew from the project as a result of a continuing inability to contribute records.

Sherry Kelley, an assistant coordinator in NACO's sister organization, Cooperative Subject Cataloging Projects (CSCP) reviewed its current activities. CSCP continues to expand its programs and add to the number of libraries contributing subject heading proposals for LCSH. The Philadelphia Authority File Cooperative is a new contributor. Subject aspects of cooperation continue to be a priority, and all NACO and CONSER libraries are urged to join in projects to submit subject heading proposals. Statistics for the first quarter of 1992 show a total of 2,046 subject headings and 1,736 classification numbers established through cooperative projects to date.

OCLC and the Library are conducting a pilot project through July 1992 to test the feasibility of enhancing records for individual works of fiction, drama, poetry, humor and folklore through the assignment of subject headings for characters, setting, topics, form and genre. Some 500 records have been enriched by eight participating libraries: Columbus Metropolitan Library, Cleveland Public, St. Louis Public, Arlington Heights Memorial Library, Illinois, Stockton-San Joaquin County Public Library, Bowling Green State University, Fondren Library at Southern Methodist University, and Thomas Cooper Library at the University of South Carolina.

Mr. Byrum provided an update on the National Coordinated Cataloging Program (NCCP). Production of full bibliographic records has passed the 18,000 mark, and changes are being implemented in order to allow participants to increase the number of records contributed and at the same time to reduce costs. The most significant change is that once a participant is competent in one area, the participant will make decisions as to which areas and languages to submit contributions. The fully trained participants will also assume responsibility for the accuracy of the record.

One of the original participants, the University of Illinois, has withdrawn from NCCP. LC plans to add three or four new participants.

Sally McCallum, chief, Network Development and MARC Standards Office, reviewed some of the technical aspects of NCCP. LC is changing its terminals from the Comterm to a new PC-based bibliographic workstation. These will be used by NCCP participants via Internet. This will decrease communications costs and allow local repair of equipment. The new equipment has potential for an improved user interface and already includes a "cut and paste" feature, multiple sessions, and a macro capability.

New from Cataloging Distribution Service

USMARC Updates Available

☐Update No. 2 to the *USMARC Concise Formats* is now available from the Cataloging Distribution Service of the Library of Congress. *USMARC Concise Formats*, first published in 1988, is the only publication that brings together in one looseleaf volume the content designators that are defined for each of the USMARC communication formats. Now, with Update No. 2, this quick-reference tool is expanded to include the latest USMARC format, the *USMARC Format for Classification Data*.

Prepared by the Library's Network Development and MARC Standards Office, Update No. 2 also includes the changes, additions, and deletions that have been published for the other three USMARC formats in:

☐ *USMARC Format for Bibliographic Data*–Update No. 3 (October 1990)

☐ *USMARC Format for Authority Data*–Update No. 4 (June 1991)

☐ *USMARC Format for Holdings Data*–Update No. 1 (April 1991)

Members of the USMARC community who purchased the June 1988 base text and the first update (March 1990) will find that all pages in the *USMARC Concise Formats* are replaced in this update. New subscribers to *USMARC Concise Formats* need only purchase Update No. 2 to have the complete publication.

Update No. 2 may be purchased for $28 (North America) or $30 (international) from Library of Congress, Customer Services Section, Cataloging Distribution Service, Washington, DC 20541-5017; telephone: (202) 707-6100; fax: (202) 707-1334.

☐The latest additions and changes to the *USMARC Format for Bibliographic Data* are now available in Update No. 4 (December 1991). Prepared by the Library's Network Development and MARC Standards Office, Update No. 4 contains changes in content designators that resulted from proposals considered by the ALA ALCTS/LITA/RASD Machine-Readable Bibliographic Information Committee (MARBI) at its January and June 1991 meetings, as well as one item from 1990. Four appendices are completely reissued including Appendix H (Keyword Index), which is being reissued for the first time.

Subscribers who purchased either the base text and the first two updates (November 1988 and August 1989) or the cumulated set (base text and Updates 1 and 2) and who also acquired Update No. 3 (October 1990) need Update No. 4 to keep their copies current with the USMARC specifications for bibliographic records. Note that the Library of Congress will not implement the data element changes described in Update No. 4 in its tape services before July 1, 1992.

Update No. 4 sells for $24 (North America) or $25 (international). New subscribers to the *USMARC Format for Bibliographic Data* may purchase the cumulated set (base text and Updates 1 and 2) for $100 and Update No. 3 for $25 (North America) or $30 (international). The publications are available from the Cataloging Distribution Service, Washington, DC 20541-5017; telephone: (202) 707-6100; fax: (202) 707-1334.

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